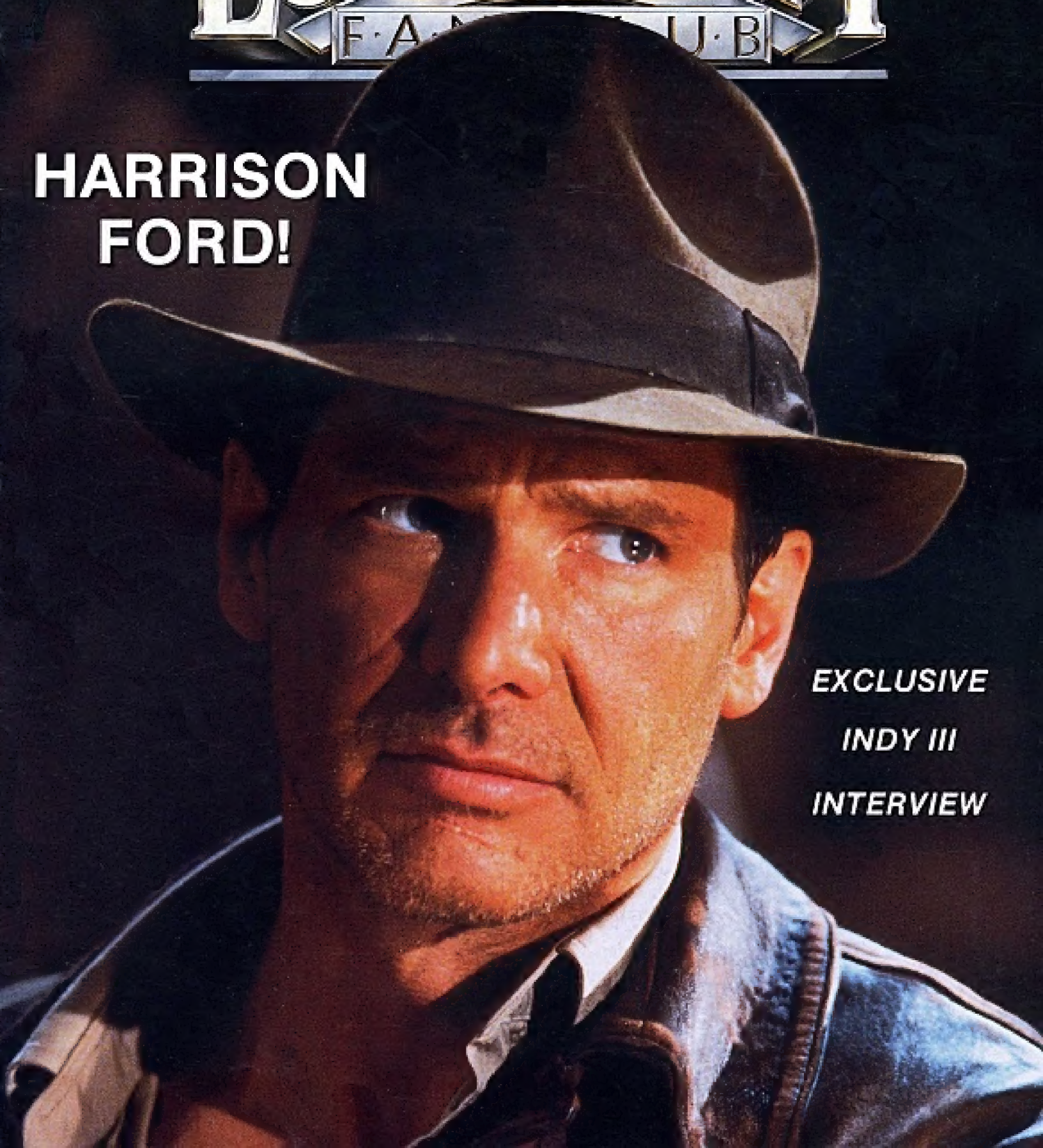




**HARRISON
FORD!**

*EXCLUSIVE
INDY III
INTERVIEW*





EXCLUSIVE INTERVIEW

HARRISON FORD

The Man With The Hat

By Dan Madsen & John S. Davis

The blinding sun scorches the dry river beds of a desert landscape. Overhead, a Nazi warplane zooms through the sky as the sound of gunshots echo in the distance. Within seconds, the quickening pace of hoofbeats can be heard as adventurer Indiana Jones rides out of a swirling cloud of dust.

As his horse gallops out of frame, a voice yells "cut" and the scene comes to an end. Actor Harrison Ford dismounts and wipes the sweat from his brow. He pushes his brown Fedora back and smiles. He seems pleased with the scene just shot. But this isn't a new experience for Ford, he's been in similar situations before. This time, however, it's for his third archaeological adventure in *Indiana Jones and the Last Crusade*, an adventure which rivals in excitement his earlier search for the Lost Ark.

From such exotic locales as Almeria, Spain and Venice, Italy to the ancient land of Petra in Jordan, Ford and the *Indy III* crew have created a high-spirited adventure in true *Indiana Jones* style. Once again, Indy faces sinister Nazis, life threatening situations, and evil henchmen in a race that will ultimately lead to a fabulous prize.

However, in this adventure, Indiana Jones isn't flying solo. Joined by his father, Professor Henry Jones, whose style of archaeology is much different than Indy's, father and son find themselves clashing not only with their adversaries but with each other.

After three films, Harrison Ford has grown comfortable

playing the intrepid explorer Indiana Jones. For him, the character has become well-defined and one the actor admits to having great fun with. Ford describes him as a man who stumbles into dangerous situations and is forced by his own instinct for self-preservation to act heroically.

and soft-spoken manner, thoughtfully discussed his impressions of Indiana Jones.

"He's an archaeologist and a professor of archaeology," he noted. "At the same time, he is an adventurer unconstrained by the usual niceties of the academic world. He is a swash-buckling type but he has



On the day The Lucasfilm Fan Club met with Harrison Ford, he was not dressed in his usual leather jacket, bullwhip and Fedora that moviegoers have come to associate with the heroic image of Indiana Jones. Rather, on this day, he was Professor Indiana Jones — clad in a brown suit and tie, and wearing his small, round wire-framed glasses. In a large plush office adjacent to the soundstages at Elstree Studios, London, Ford, during a break in shooting, sat back in a brown leather chair and in his friendly

human frailties, fears, and money problems. He teaches, but I wouldn't describe him as an intellectual. He does brave things but I wouldn't call him a hero. He's just in there with a bullwhip to keep the world at bay."

In the past two films, Indy has been romantically linked with his two leading ladies — Marian Ravenwood and Willie Scott. In the latest picture, Indy meets up with his father's beautiful German assistant, Dr. Elsa Schneider (played by actress Alison Doody), who joins him in

his fantastic adventure. So does this mean that Indy could also be described as a ladies man?

"I wouldn't exactly say he's a ladies man," states Ford. "I think a ladies man takes a little bit more forethought in his pursuit of women. Indiana Jones seems to find women along the way but doesn't seem to go out of his way to track them down or encourage them."

For this latest adventure, Ford didn't need much convincing to return. He says they had always planned on doing a trilogy as long as they came up with the script and the concept.

"We were all pretty much sure that we would do three films starting out on *Raiders of the Lost Ark*. So there was really no question, once we got

a new script and a good story, that I would come back for this third film."

In a series, whether it's books, television episodes or films, the characters within it typically grow and change over time. Either new background information is revealed to explain a character's motivations or the incidences and circumstances which a character faces causes a gradual change in their personality. Yet with Indiana Jones, very little of his background has been explained in the two previous films. However, with *Indiana Jones and the Last Crusade*, many of the questions surrounding Indy will be answered. So with this new information, has Ford portrayed the character any differently this time around?

"No, I think it's important to be consistent with the character," he answers. "There are different facets of his personality that are exposed in the context of this relationship with his father but I think it doesn't violate anything that we've done before. It's an extension of the character and his personality rather than any change in him. It's just something we haven't seen in his character until now."

Although we'll have a greater understanding of Indy with this third and final installment of the *Indiana Jones* saga, does Ford

feel his character has been dealt with and explored as thoroughly as possible?

"Well, you never know. I had no part in the writing of these films so I can't really say that the concept has been extended to its full range. I don't think we've exhausted the potential of the character or this situation at all. I just think that we all might prefer to go on to something else now. Not that we all don't have the opportunity to do other things in between but at the moment this looks like it will be the last *Indiana Jones* film."

As popular as the *Indiana Jones* movies have been, combined with the fact that it's likely this will be the last film, it's a sure bet that the man with the hat will be greatly missed by audiences everywhere. And they're not alone. Even Harrison Ford admits that he'll miss the character as well.

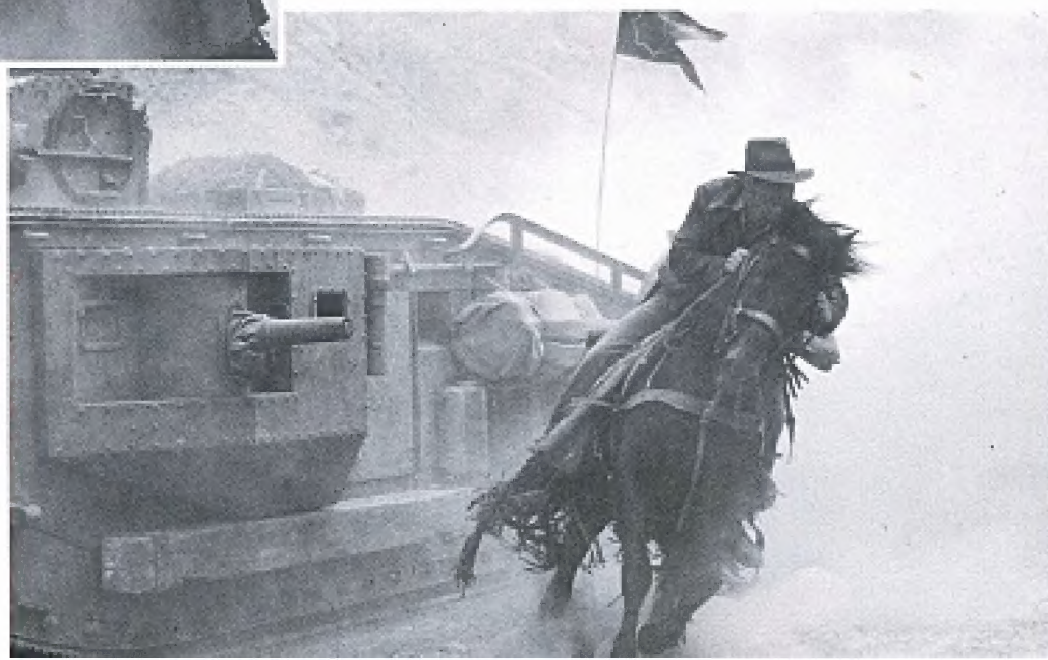
"I'll miss the whole thing," he says. "There is a lot of pleasure in this character for me. I enjoy the kind of humor that we have in these films and I love doing the physical stuff. It makes me feel like a kid. I'll miss the particular fun of playing the character but I think three films is enough."

The *Indiana Jones* pictures are some of the largest grossing films of all time. Millions

have thrilled to his daring exploits—and each film has had its share of unique thrills. Now with *Indiana Jones and the Last Crusade*, Spielberg and Lucas have added some fresh new elements combined with the action we've come to ex-



"Indiana Jones is an adventurer unconstrained by the usual niceties of the academic world," states Ford. "He's just in there with a bull-whip to keep the world at bay."



pect from these films to create a new motion picture experience. Harrison Ford feels that the relationship between Indy and his father lends a different tone to this film than the previous pictures.

"It gives it a certain emotional core," Ford asserts, "that I think the other pictures didn't have. But it's still as much action and fun and there's a lot of humor in this one as well. I think that it's really distinguished by the fact that there is this rather complex relationship with my father played by Sean Connery.

"I think it has all the action and adventure of the first two films," he continues, "but with the addition of this relationship between Indy and his father, it works on various levels."

On screen, Indy and his father, at times, have a very turbulent relationship. However, off-screen, Ford's relationship with his co-star Sean Connery was one of the highlights of his work on this film.

"It's been a great pleasure. Sean is, of course, such a terribly experienced actor and that makes it interesting to work with him. He's an awfully nice guy, too! I've enjoyed knowing him as well as working with him. He's really a terrific actor!"

Filmmaking is a strange and unique industry. The key players in this field — actors, writers, producers and directors — are all creative artists whose vision and means of turning that vision into reality often differ. Once in a while, some of these artists clash so strongly that either or both parties cite

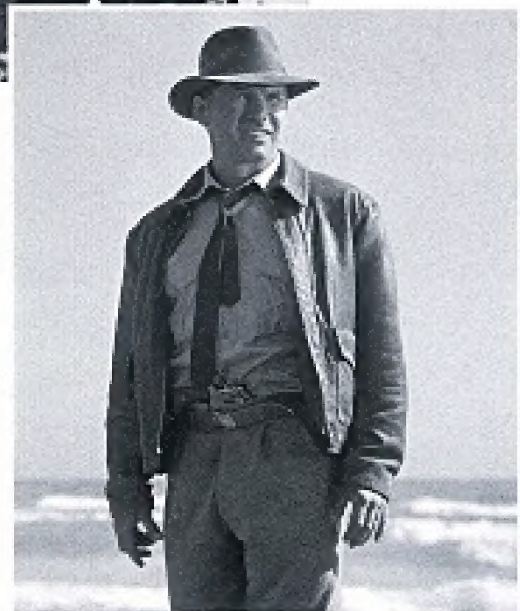
the term "creative differences" for their inability to resolve their conflicts and work together. These are the type of stories that the press typically latch onto, often ignoring the "happy" film sets where the participants get along as is the case with the *Indiana Jones* movies. In fact, Harrison Ford and Steven Spielberg, who have worked together on the two previous *Indy* films, have nothing but praise and mutual respect for one another.

"It has always been fun to work with Steven," states Ford. "I enjoy his inventiveness and sense of humor. I think we get along about as well as a director and an actor can. Our ideas are frequently very consistent and we seem to spark each other with ideas. It's a lot of fun working with Steven. He's so skilled and so sure of his skills technically that it makes things go rather quickly, which is a pleasure in this business."

Director Steven Spielberg, who likens Ford to some of the classic film stars of Hollywood's golden age, speaks highly of his leading man's talent and future as a continued leader in the acting profession.

"He's more like Humphrey Bogart everyday...but better looking," Spielberg says with a smile. "I think when Harrison

"I think *Indy III* has all the action and adventure of the first two films," states Ford, "but with the addition of this relationship between *Indy* and his father, it works on various levels."



moves into his late fifties, the way Sean Connery has, he's going to really fall into the Clark Gable/Humphrey Bogart roles even in a more suitable fashion than he's assuming those roles today. I think the older he gets, the better he's going to get and he's never going to lose his popularity. I see Harrison being a real face on the Mt. Rushmore of Hollywood."

Now that the final *Indiana Jones* film has been shot and is preparing for release, it marks the conclusion of the successful teaming-up of Lucas, Spielberg and Ford. A trio hard to beat. But Ford does not rule out the possibility of this talented group of filmmakers working together again sometime in the future.

"It's not unlikely, the possibility is always there," he says. "I

enjoy working with both George and Steven so I wouldn't say that we'll never work together again because there is always the chance that we might."

The Man Behind The Myth

Harrison Ford holds the remarkable record of having starred in five of the ten most successful films of all time: as the roguish space pirate Han Solo in *Star Wars*, *The Empire Strikes Back* and *Return of the Jedi*; and, of course, as the intrepid Indiana Jones in *Raiders of the Lost Ark* and *Indiana Jones and the Temple of Doom*.



Born and raised in Chicago, Ford began his acting career in Wisconsin summer stock, later moving to California to pursue film work. While working as a carpenter in 1970, he was offered the part of drag-racing Bob Falfa in George Lucas' *American Graffiti*. Since then, his impressive list of credits includes Francis Coppola's *The Conversation*, *Blade Runner*, *Heroes*, *Force Ten From Navarone*, *Hanover Street*, *The Frisco Kid*, *The Mosquito Coast*, *Frantic* and most recently the critically acclaimed *Working Girl*. In 1985, Ford received an Academy Award nomination

for his performance in Peter Weir's *Witness*.

Although he's been given the opportunity to portray a wide variety of characters, most people still recognize Ford most as Indiana Jones. And when you think of Indiana Jones, the first thing that comes to mind is action and adventure — qualities Ford enjoys as well. However, he's quick to point out that the dangerous feats you see Indy perform are a credit to the talented stuntmen and not himself.

"I don't do anything that I would consider a stunt," he says. "A stunt is what's done by

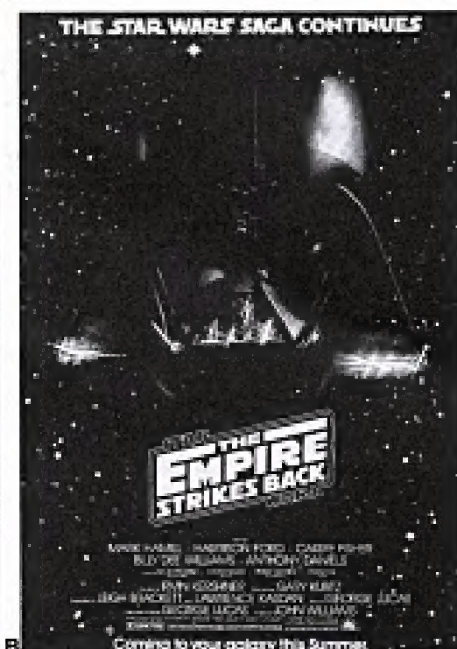
stuntmen. But there is a lot of physical acting and I can do most of that myself. I do get sore from time to time and I get a bump here and there, but I leave the difficult stuff to the stuntmen. We have again been blessed with the presence of Vic Armstrong who is one of the premiere stuntmen in the world and a very good photo double for me. We're very lucky to have Vic. Actually, I think the hardest thing about the *Indiana Jones* pictures, for me, is just that these are big pictures. They take a long time to shoot. As *Indiana Jones*, I'm in most of the film and it means a lot of hours and a lot of work.

"Physically, it takes a toll on you," he continues. "These pictures do wear you to the bone. We did the first film about nine years ago and the character of Indy hasn't changed in age through the films. However, I keep getting older. It's been about five years between the last film (*Indiana Jones and the Temple of Doom*) and this new picture. If it takes five years to come up with a new script after this film, I'll be 51 pretending to be 35, and I'm afraid it's going to get to a point where it's too hard to get out of bed in the morning! I just won't be able to do the things I used to do."

"If adventure has a name it must be Indiana Jones" is one of the trademark lines used to describe the series of *Indy* films. But to complete this recipe of swashbuckling excitement, we must also toss in two very essential ingredients: Indy's brown Fedora and his ever-present bullwhip, which is the trademark of this larger-than-life adventurer. Yet, in order for audiences to believe that Indy actually was an expert with the bullwhip, Harrison Ford was required to practice with it until he was a skillful handler of the whip as well.

"We had a guy come to my house for a couple of lessons

LUCASFILM MERCHANDISE STAR WARS



STAR WARS Trilogy Movie Posters (L20A-C)

Star Wars returns in these beautiful reproductions of the release posters from *Star Wars*, *The Empire Strikes Back* & *Return of the Jedi*. These posters measure 24" x 36" and are shipped in a sturdy tube to protect them from damage. These posters are in limited quantities, so if you missed them the first time around, order now! Price: \$8.00 each.

A. *Star Wars* B. *The Empire Strikes Back* C. *Return of the Jedi*

NEW!!

STAR WARS 10th Anniversary Patch (L28)

Made especially for the Lucasfilm Fan Club, this gorgeous embroidered patch measures approx. 4 1/2" X 3" and is embroidered in five colors. It's never too late to celebrate the 10th Anniversary of *Star Wars*! Add this patch to your collection of 10th Anniversary merchandise today! Price: \$5.00



STAR WARS 10th Anniversary Pin (L23)

Probably our most requested item — this beautiful, pewster *Star Wars* 10th Anniversary Pin. Let your friends know that you celebrated 10 years of *Star Wars* and will continue to celebrate until the saga returns! Price: \$8.00 each.

NEW!!

STAR WARS 10th Anniversary Designer Sweatshirt (L29)

One of our most requested items — sweatshirts! Now you can display the 10th Anniversary logo on these over-sized designer sweatshirts made especially for the Lucasfilm Fan Club. This 70/30 cotton/poly blend sweatshirt features the 10th Anniversary logo in four colors and is AVAILABLE IN ADULT SIZES: S, M, L & XL. Price: \$25.00



Photo by Mark Street

STAR WARS 10th Anniversary Proof Sets (L25,A-F)

A rare, limited edition of six proof coins in pure silver encased in commemorative book/albums. Meticulous care is taken by master craftsmen to create a treasured keepsake that will endure for generations. Each 1 oz. silver coin comes with an essay card, attesting to the weight, purity and authenticity of this rare proof issue. Price: \$40.00 each.

- | | |
|-----------------------------------|---------------------------------|
| A. Luke Skywalker & Princess Leia | D. Imperial Stormtroopers |
| B. R2D2 & C-3PO | E. Mos Eisley Cantina Band |
| C. Han Solo & Chewbacca | F. Darth Vader & Obi-Wan Kenobi |

STAR WARS Blueprints (L22)

No *Star Wars* collection would be complete without these authentic blueprints. Featuring many of the designs used in *Star Wars*, we encourage you to use them to build your own X-wing and save the Alliance! Price: \$6.95

STAR WARS Trilogy Pins (L24A-F)

Just released this year, these lovely pins should be added to your collection without further delay! Each pin is approximately 1" x 1", comes in several colors and looks great anywhere. The three movie logos are available as well as three character pins! Collect all six! Price: \$5.00 each.

- | | |
|-------------------|----------------|
| A. STAR WARS Logo | D. R2D2 |
| B. EMPIRE Logo | E. C3PO |
| C. JEDI Logo | F. DARTH VADER |

STAR WARS Trilogy Portfolios (L21A-C)

Collect all three of these artists' portfolios showing the incredible work of Ralph McQuarrie in full-color. Each portfolio features pre-production art from one of the films.

These first-edition portfolios were discovered in Europe and brought back to the U.S. and can be yours from The Lucasfilm Fan Club for a limited time. Price: \$10.00 each.

- A. *Star Wars*
B. *The Empire Strikes Back*
C. *Return of the Jedi*



STAR WARS ROLEPLAYING GAMES



NEW!! STAR WARS Miniatures (L87A-D)

Experience the vast scope and sweeping power of the Star Wars movie saga with these Miniature Collectors Sets from West End Games. These highly detailed miniatures come boxed in sets of

ten and are ready to be brought to life with paint and brush. Each set also includes statistics of every figure for use with the role-playing game. Collect all four sets and bring the adventure alive! Price: \$10.00 each.

A. Heroes of the Rebellion B. Imperial Forces C. Bounty Hunters D. A New Hope

NEW!! STAR WARS Roleplaying Game (L80)

Everything you need to enter the Star Wars universe is in this book from West End Games! The Star Wars Roleplaying Game includes an introduction to roleplaying, rules of play, background material, gamemaster and player tips, a solitaire adventure, and a ready to play multi-player adventure. A game simple enough for novices, yet detailed enough to satisfy even the most avid fan. A beautiful 144-page hardcover book, the role-playing game contains many striking full-color and black and white photos. Price: \$15.00

NEW!! STAR WARS Sourcebook (L81)

A wealth of useful and fascinating information on the Star Wars universe can be found in the Star Wars Sourcebook. This fully-illustrated 144-page hardcover book from West End Games is loaded with detailed descriptions, background material, and performance statistics for starships, aliens, Rebel and Imperial forces, vehicles, weapons, and the movie heroes and villains! Invaluable for players of the roleplaying game — and for all Star Wars enthusiasts! Price: \$15.00

NEW!! STAR WARS Campaign Pack (L82)

West End Games brings us this useful gamester's aid for Star Wars: The Roleplaying Game includes a 4-panel full-color player/gamemaster screen with charts, tables, and reference material from both the roleplaying game and sourcebook, a 21" X 33" starship diagram, and a 32-page book describing how to set up and run a Star Wars campaign. Price: \$10.00

NEW!! STAR WARS Roleplaying Adventures (L83-L84)

Tatooine Manhunt (L83)

The first full-length adventure for Star Wars: The Alliance is looking for Adar Tallon, hero of the Old Republic, in hiding on Tatooine. Can the Rebels defeat cunning bounty hunters, rampaging Sand People, and an Imperial Star Destroyer before time runs out? This 32-page adventure from West End Games includes a 17" X 22" full-color map of Mos Eisley and detailed floorplans of the cantina. Price: \$8.00

Strikeforce: Shantipole (L84A)

In Roche Asteroid Field, a secret Alliance project nears completion. Headed by Commander Ackbar and staffed by insectoid aliens, this project — code-named Shantipole — will provide a powerful new starfighter for the Alliance arsenal. But first, Shantipole must be safely escorted back to Alliance High Command. Battle Imperial starfighters in the vastness of space, chase deadly probes through asteroid storms, and go up against a heavily-armed escort frigate in this explosive full-length Star Wars adventure. This 32-page book from West End Games includes a full-color map of an asteroid research station and more! Price: \$10.00

Battle for the Golden Sun (L84B)

A navigational accident has led the Empire to the legendary water world of Sedri. Now rumors are flying through the Alliance spy networks... rumors that the Empire has discovered something called The Golden Sun... and rumors that The Golden Sun is powerful enough to bring an end to the Rebellion. An Alliance agent has disappeared. An exploration team, guided by half-sane Mon Calamari must move quickly to find Sedri and solve the mystery. You are a part of that team, and all that stands between the Empire and total domination of the galaxy! This 40-page adventure from West End Games includes a full-color map of an elite Imperial Garrison, and the key to the mysterious Sun Caves — the scene of a climactic battle with the Empire! Price: \$10.00

NEW!! Star Warriors Board Game (L85)

Now you can fly X-wings, The Millennium Falcon, TIE fighters, Star Destroyers, and other starships the way they flew in the movies! This simple to learn yet highly accurate board game allows you to recreate the great space battles from the Star Wars saga — or you can pick ships, choose pilots, and create your own battles. Star Warriors can be played with the role-playing game or on its own. This West End Games product includes 22" X 34" space map, 180 counters, cardstock Star Destroyers and asteroids, "Ship's Log" record pad, charts and table screens, 32-page rule book, six dice and counter tray. Price: \$20.00

NEW!! Assault on Hoth Board Game (L86)

This dramatic board game brings alive the awesome attack on Hoth from the motion picture *The Empire Strikes Back*. Fast-paced action pits the attacking Imperial Army against the defending Rebel forces. Detailed playing pieces depict the relentless march of Imperial Walkers toward the Rebel lines as snowspeeders dart in to counter attack. A 34" X 24" color map of the ice planet Hoth, plus playing pieces representing walkers, speeders, laser towers, snowtroopers, Rebel infantry and more make this game visually stunning as well as fast and furious fun from West End Games! Price: \$25.00

NEW!! STAR WARS Lightsaber Dueling Pack (L88)

Lightsabers clash as Luke Skywalker battles Darth Vader for the fate of the galaxy. Create epic duels like the one from the movie *Return of the Jedi* with this sizzling two-book set from West End Games. This flipbook series of games allows one player to control Luke Skywalker — strong in the Force but not yet a Jedi Knight. The other controls Darth Vader — the evil master of the Dark Side. Whoever best combines deadly lightsaber strikes with skillful use of the Force will emerge victorious. Two 40-page booklets with black and white illustrations of Darth Vader and Luke Skywalker doing battle as well as 2 full-color character cards containing all combat tables needed to play are included. Price: \$12.00

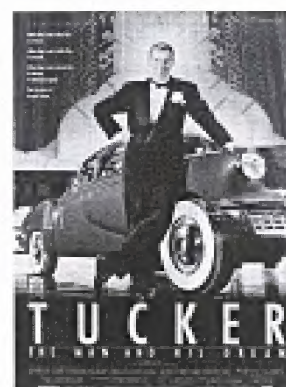
LUCASFILM-RELATED MERCHANDISE

NEW!! The Land Before Time Release Poster (L70)

This release poster displaying the animation of our favorite dinosaur movie, is one of the most beautiful posters we have ever offered! Measuring an incredible 45" X 28" it is also one of the biggest! Limited quantities of this wonderful poster, as seen at theaters across the country, are available now so don't delay. Order today! Price: \$10.00

NEW!! Tucker Patch (L40)

The Tucker car phenomenon took off with the release of *Tucker: The Man And His Dream* and now you can wear this Tucker patch to show you are also a part of the dream! This embroidered patch measures 2" X 4" and is embroidered in silver and maroon on a grey background. The patch displays the "Symbol of Safety", the Tucker emblem, as well as the Tucker logo. Price: \$3.00



Tucker: The Man And His Dream Release Poster (L41)

"The Man And His Dream" is brought to life in this full-color one-sheet from Tucker, obtained exclusively for The Lucasfilm Fan Club. This is the actual movie poster seen in theaters. Now you can proudly display this 27" X 39" collector's poster from the unique Lucas/Coppola film in your home. Don't delay, order now! Price: \$8.00

Tucker Car Poster (L42)

The car is the star of this poster! Now you can own this beautiful 23" X 35" full-color poster of the unique Tucker car. Suitable for framing, and sure to be conversation piece, this poster displays a truly one-of-a-kind automobile — "the car of tomorrow, today!" Order yours now! Price: \$5.00

NEW!! Indiana Jones and The Last Crusade Patch (L50)

This colorful embroidered patch is the first in our line of *Indiana Jones III* merchandise. Don't be the last fan to have one of these patches sewn to your jacket or hat. Start collecting your *Indy III* merchandise now! Price: \$5.00

THX T-Shirts (L30)

The Audience Is Listening... reads the back of this 100% cotton, long-sleeve, black, Hanes Beefy-T T-shirt. The logo across the front will let everyone know your preferred brand of theater sound — THX! Heading to the next show? Don't go without this special T-shirt.



Don't go without this special T-shirt. AVAILABLE IN ADULT SIZES: S, M, L & XL. Price: \$15.00 each.

WILLOW



Madmartigan Poster (L05)

The adventurous rogue, Madmartigan, is brought to full life in this 23" x 35" poster from One Stop Posters. This beautiful poster comes rolled in a sturdy tube to protect it from damage. Price: \$5.00

Madmartigan Mural Poster (L06)

Paral Publications presents this 26" X 74" horizontal poster displaying scenes from Willow featuring the heroic Madmartigan, in glorious full-color. The poster is rolled in a sturdy tube to protect it from damage. Price: \$10.00

WILLOW Action Figures (L03B-J)

Create epic battles between good and evil from the movie Willow with Tonka's action-figures. These figures are made of high impact plastic and come with a die-cast metal stand.

Each figure comes in an action pose with a non-removable weapon. Different styles are available, so start collecting them today! Price: \$2.50 each.

- B. Nockmaar Warrior
- C. Death Dog
- D. General Kael
- F. Nockmaar Lt.

- H. Airk Thoughtbaer
- I. Madmartigan
- J. Willow

WILLOW Action Figures & Horses (L04A-E)

Add these exciting action figures on horses to your collection to reenact great battles! Madmartigan (L04A) & Sorsha (L04B) ride on the side of good against General Kael (L04C) and the Nockmaar warrior (L04E) on the side of evil. Price: \$5.00 each.

WILLOW Cap (L07)

This Dorfman/Pacific painters style cap is just what you've been looking for! Let your friends know you're a Willow fan by wearing this cap everywhere you go. Printed in six colors, the cap displays Willow on two sides and on top and the Willow logo across the front. This one-size-fits-all Willow cap can be yours by ordering today! Price: \$6.00



The WILLOW Game (L08)

Fearsome monsters, fabulous treasures, transformation spells, objects and places of power are all part of your quest to deliver the baby to fabled Tir Asleen in the exciting adventure board game from TOR Books. The Willow Game, 2 to 6 players reenact the roles of Willow, Madmartigan, Fin Raziel, Franjean & Roel, Sorsha, or General Kael on a full-color game board, with dice, 144 full-color cards, 8-page rule book and more! Start your own adventure today by ordering now! Price: \$29.95

WILLOW Graphic Novel (L09)

Marvel Comics colorful graphic novel of the film Willow is 62 pages full of exciting art that will enable you to relive the adventure. This graphic novel features several scenes that were cut from the actual film! Price: \$6.95.

WILLOW Novelization (L10)

Ballantine Books' novelization of the film Willow by noted fantasy author Wayland Drexel. This version of the novel includes an 8 page insert full of exciting color photos from the picture. A must read for all Willow fans! Price: \$4.95

WILLOW Movie Magazine (L11)

Go behind-the-scenes on the making of Willow with interviews, articles and exciting full-color photos in the Starlog Willow Movie Magazine. A must for collectors! Price: \$3.95

WILLOW Poster Magazine (L12)

10 exciting, full-color posters can be yours when you order the Starlog Willow Poster Magazine. The posters feature a variety of characters and action scenes from the film. Price: \$3.75

WILLOW Sticker Album Starter Set (L14-15)

Perini brings us a different way to enjoy our favorite film — sticker collecting! The 32 page sticker album has spaces for you to collect 240 individual stickers featuring characters and scenes from Willow! This special starter set includes your sticker album and 3 packs of stickers to get started! Price: \$2.50 (L14)

Need more stickers? 10-Packs of album stickers are also available. Price: \$2.50 (L15)

WILLOW Color-Me-Tees (L16A-D)

Enjoy the fun of coloring your own Willow t-shirt, then throwing it in the wash so that you can color it again! Each 50/50 shirt comes with four non-toxic, water-base markers and is available in four styles: Willow, Madmartigan, Sorsha & General Kael. NOTE: These T-shirts come in childrens sizes ONLY — Small (6-8), Medium (10-12) & Large (14-16). Price: \$10.00

WILLOW Buttons (L17)

Buttons, buttons, who's got the buttons? We do, of course! And you can have them too! One Stop Posters brings us this set of six 1 1/4 inch full-color buttons featuring Willow, Madmartigan, Sorsha, General Kael, the High Aldwin, and Willow and his family. These buttons are only available in sets of six. Price: \$5.00

NEW!!

WILLOW Patch (L18)

Wear this embroidered patch on your favorite jacket or hat and show your support for Lucasfilm's fantasy epic Willow! This patch measures 2" X 3" and is embroidered with a silver stitch on a white background. Price: \$2.00

NEW!!

WILLOW Calendar (L19)

Keep track of the seasons with this beautiful 1989 calendar from Ballantine. Each month features a full-color action photo from the film! Get yours before time slips away. Price: \$7.95



LUCASFILM-RELATED MERCHANDISE

NEW!!

Who Framed Roger Rabbit Poster (L60)

"Time To Toon In Again" reads this limited edition poster featuring our favorite hare-raising star Roger Rabbit! Printed on a heavy paper stock this lovely poster will make a wonderful addition to any poster collection! You won't be disappointed unless you wait to long! Quantities are limited! Price: \$10.00

NEW!!

Who Framed Roger Rabbit Buttons (L62)

This set of six buttons features a variety of characters and slogans from Who Framed Roger Rabbit including Roger ("A Rabbit's gotta do what a Rabbit's gotta do"), Jessica ("I'm not bad, I'm just drawn that way."), and Baby Herman ("The whole thing stinks like yesterdays diapers!") and more! Price: \$5.00



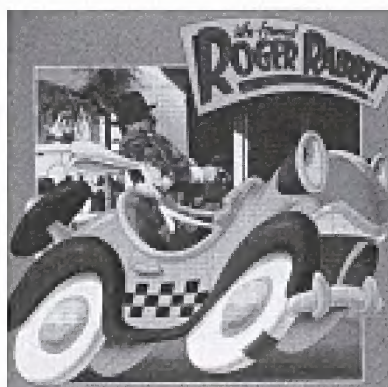
It's the story of a man, a woman, and a rabbit in a triangle of trouble.

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Photo by Mark Steed

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with the bullwhip in the beginning," recalls Ford. "I think it was three or four lessons. Then it was up to me to practice with it and get it right. If anybody could explain it in words, I'm sure it would be a lot easier to do. It's a combination of relaxation while snapping the wrist at the proper time. It's really all a matter of timing. Once you've learned how to do it, you remember the basics so you're not lashing yourself with the whip. I usually practice with several bullwhips on posts and trees. It's not an easy thing to learn, though. I did take the bullwhip out a few weeks before I started on *Indy III* and loosened up a bit."

After bringing such a popular character to life on the movie screen, Ford, as many well-known actors, has become a celebrity whose every move is scrutinized by the public and the press. There are advantages to the fame and success of the film industry yet there is also a downside. For Ford, it's the problem of losing "my privacy and anonymity," he says. "And that, not surprisingly, goes along with the job. Those are some of the things you lose. And you have to sometimes make extra efforts to regain that privacy."

One way Ford maintains his privacy is by getting away from all the hurly-burly activity of Hollywood to his 800-acre ranch in Wyoming where he lives with his wife Melissa Mathison (who wrote *E.T.*) and his son Malcolm. He prefers the quiet life and enjoys the solitude and freedom that his ranch affords.

"I far prefer the country to the city," he says. "The thing about cities is that there is a kind of noise pollution and energy pollution that's hard to resist. There is the tension of everybody rushing around all day long. The noise of that activity tends to store itself inside of you and you're not really aware of it. When you get away from



that, to the quiet and peace of the country, you find that you adopt different tempos and your life is lived in a different rhythm. And it's one that I find much more pleasurable."

So what kinds of things does Ford do when he is not working in front of the cameras?

I do the same things that any ordinary person does," he states. "I go grocery shopping, take clothes to the laundry, mend the fence or plow the driveway, depending on the season. I like to walk, I like to fish, I like to camp and I like to play with my kid. I spend a lot of time in my workshop — I enjoy woodwork-

ing projects. I'm interested in the area in which I live and the way local politics are conducted there. There's always plenty of work to do. After I make a film, it's nice to go back to my ranch and face reality. It keeps me healthy — physically and emotionally."

Certainly very few actors can claim the kind of success that Harrison Ford has achieved in his life. He continues to explore new and more sophisticated roles but is never completely satisfied with his work. When his career, in the past, wasn't challenging enough, he took a risk and was rewarded. He is

always striving to be the best he can be. But with all the accolades that have been placed upon him, is he as successful as he would like to be?

"I would certainly like to do my work better," he responds. Pausing for a moment to focus his thoughts, he continues, "I don't think I will ever get to the point where I think I'll be as good as I want to be. That's just an aspect of my character that I don't think I will ever change. But as far as success in the business," he concludes with a smile, "I'm happy with my situation. I don't really have any complaints." ■



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Complete your Indiana Jones wardrobe with one of these authentic Indiana Jones leather jackets from Cooper Sportswear! This is the same style leather jacket as seen on Indy in all three movies. No true adventurer should be without one! Available in Men's sizes S, M, L, XL. PRICE: \$295.00

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This 27 x 40 inch poster features art of Indiana Jones and the tag line, "The man with the hat is back. And this time he's bringing his dad." No poster collection is complete without this beautiful poster, (this is the same poster as seen in theaters). PRICE: \$8.00

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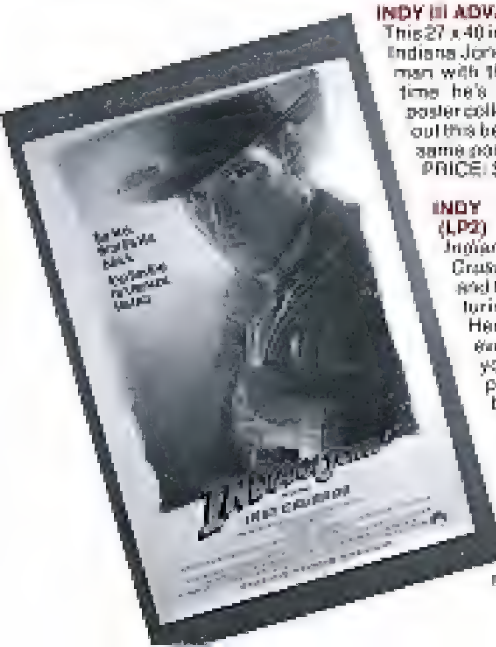
Indiana Jones and the Last Crusade hits theaters in May and the release poster, featuring Indy and Professor Henry Jones, found in every theater, can now be yours. This 27 x 40 inch poster could very well become a collector's item! Be sure you have one — order now! PRICE: \$8.00

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LP1
INDY ADVANCE

ROB MACGREGOR

Chronicling Indiana Jones & The Last Crusade

By John S. Davis

Author Rob MacGregor isn't exactly sure why he was chosen to write the novelization of *Indiana Jones and the Last Crusade*, except, perhaps, as a reward for pinch-hilling the adaptation of a script for the television series *Private Eye* for Ballantine. After being a newspaper and magazine editor and reporter for twelve years, MacGregor finally made the jump to full-time freelance writer in 1984. Since that time, he has authored *The Making of Miami Vice* with Trish Janeschutz, *Private Eye* #1 and *Private Eye* #3 — *Flip Side*, *Indiana Jones and the Last Crusade* and *Crystal Skull*, a novel of suspense to be released in 1990. In addition to his fiction, MacGregor also does some travel-writing which forced him to write part of *Indiana Jones and the Last Crusade* in Venezuela, South America.

"I ended up in the wilderness region in southern Venezuela with my laptop computer," says MacGregor. "This is an area of expansive grasslands and jungle and soaring mesas that rise a couple thousand feet out of the jungle. It was a setting that Sir Arthur Conan Doyle used for his book *The Lost World*. It's just an ideal place for an *Indiana Jones* adventure. Even though the book doesn't take place there, writing in that environment was very stimulating."

The Lucasfilm Fan Club contacted Rob MacGregor recently and talked with him about his involvement with the novelization of the third *Indiana Jones* adventure.

What was your reaction to the *Indiana Jones and the Last Crusade* script?

My first reaction was how to deal with the first part when he's a child; it's almost like a different story because he's after something else. Then suddenly he's an adult and it goes to a different story line. As a writer, my concern was how are we bridging these stories? Am I going to deal with this as just a flashback to his childhood or start where he's an adult



"Indiana Jones is an archetypal figure that people can relate to," states Indy III novelist Rob MacGregor.

because sometimes you have to shift things around like that. As it turned out, I pretty much followed the script in the sense that he is a child at the beginning and then it moves on to his adult life.

To what do you attribute the success of the two previous Indy films?

Indiana Jones is an archetypal figure that people can relate to. His story has been told before many different ways, but this is a new version of it, the hero and his quest. The third film is right on the nose. I think it's stronger than the second one and pretty comparable to *Raiders of the Lost Ark* as far as the story goes with the search for the Ark of the Covenant. That was a fascinating adventure.

What are the advantages and disadvantages of writing a book based on a screenplay?

I'll start with the disadvantages. First, you're dealing with something that's not your story. You have certain parameters that you have to deal with — the characters, the basic story —

and you're locked into that. However, there's quite a bit of leeway that you have. I mean, you're dealing basically with a hundred and twenty-five page script and they want a three hundred page manuscript from you. So you have to expand the thought process of the characters a great deal. You have to go into their life a little more and give more background information and come up with some new scenes that won't be seen in the movie. But it's usually more like expanding scenes than creating new ones.

It's a whole different process when writing a novel than with a script because a script is very visual and with a script you jump from perspective between the different characters. You can't jump back and forth much with a novel or it gets very confusing for the reader if they, in one paragraph, see things through the eyes of three or four different people. What I tried to do with this is basically make everything from Indiana Jones' perspective. There's a couple of scenes where that changes and those are set

off. But I would say ninety percent of the novel is seen through the eyes of Indiana Jones. You have to get into the character's head more and with the novel you really have to orient it to a specific character.

I think the writer tends to see the disadvantages — mainly the limitations imposed by any collaborative work and also the time constraints — while writing the book. The advantages are seen afterwards. First that the book has immediate recognition on the stand. Everyone knows who Indiana Jones is. Second, in my case, it's an honor to have my name on the cover of a book next to George Lucas, who, of course, is one of the most successful and prominent movie producers of all time. Another advantage is money. Writers, especially novelists, tend to spend a lot of time writing on speculation. In other words, a writer may work for six months on a project, then an editor decides whether or not to buy it. With this type of book you receive a contract from the studio in advance. The money earned then allows the writer to go back and work on his or her own projects and not starve.

Was it hard to get into the head of Indiana Jones, considering the fact that we really don't know much about him?

That was a bit of a problem at first. The real challenge with the novel, in fact, was writing it in a way that would allow the reader to suspend his disbelief about this character. Indiana Jones, you know, is a character of

heroic dimension and that can present problems with the novelist because you want to make him come off believable. What really helped me in that process is a non-fiction book I read while I was writing this novel that was about a man who is very much an Indiana Jones character. His name is Wade Davis and he's a Harvard botany professor and explorer who happened to discover how zombies are created in Haiti. He's done a lot of different explorations in South America and his book is called *The Serpent and the Rainbow*. When I was reading that book, it occurred to me that this guy is like Indiana Jones, even to the fact that he's an Ivy League professor on one hand, then goes out on these wild adventures. Some of them are every bit as wild as Indiana Jones' encounters.

What about this third Indy story appeals to you?

I don't know how much I can say about the plot, but it deals with the quest for the Holy Grail. That whole thing is something of interest to me and it gave me the opportunity of just looking into some of the myths and legends about the grail. I put in some background things about the legend into the novel. In fact, as part of the German grail legend there is a six step process to the quest of the grail and each of them are symbolized by an animal. Strangely enough, at the very appropriate part in the script, there is this gap where a mountain has opened up and Indy has to leap across. And on each side of the cave

there is a lions head and the lions head is symbolic of the fifth level. Now that might have been done unconsciously by the script writer but it was in the perfect setting. I put in the symbols of these animals very subtly all the way through the book. I don't know how many readers are going to get that, but I do mention in one part where he's going through his father's journal, who has spent his lifetime studying the grail quest, and he mentions those six levels and the animals that Indy comes across. But in the actual movie, you only see the lion and you're never told about these six levels.

What makes this third Indiana Jones film stand apart from the other two?

It's really a story about a relationship between a father and a son. That's really the basis of the whole story. There's this whole feeling that I hope comes across in the movie and is definitely emphasized in the novel that despite all we know about Indy's heroics, he doesn't feel he's ever matched his father as far as what he's done in his field as an academic. Indy has turned more toward adventure and has never really matched his father. He feels a little self-conscious about that and his father was rough with him as a kid. He really drilled things into him and he made Indy live a very stoic life as a kid. It was a rougher life than the average kid has, but that, in a sense, prepared him for his adventures. The story really allows you to see what Indiana Jones is all about. ■

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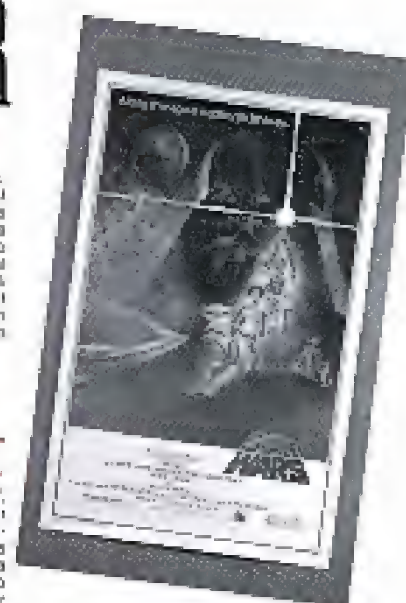
SKYWALKER RANCH T-SHIRTS (L31A-C)

Skywalker Ranch is home to George Lucas. The gorgeous 300 acre facility houses most of Lucasfilm Ltd.'s many divisions and is rarely visited by people not associated with a Lucasfilm production. The next best thing to being there is owning one of these official Skywalker Ranch T-shirts. These 100% cotton T-shirts are available in three different colors, in adult sizes S, M, L and XL, and can be ordered exclusively from The Lucasfilm Fan Club. PRICE \$12.00.

A. White w/ Dk. Blue Logo
B. Grey w/ Maroon Logo
C. Black w/ Turquoise Logo

ORIGINAL STAR WARS STYLE "A" RELEASE POSTER (L2T)

"A long time ago in a galaxy far, far away..." reads the tag line from the original Style "A", loaded 27x41-in. 27x41-inch release poster from Star Wars. This is the same poster, featuring the art of Tom Jung, seen in theaters across the country May 25, 1977. It is NOT a reproduction! This is your opportunity to own a part of Star Wars history! This 12-year old poster is in mint condition and is matted in a sturdy tube to protect it from damage. Quantities are limited! PRICE: \$25.00.





By John S. Davis

Mike McAlister, Special Visual Effects Supervisor on *Indiana Jones and the Last Crusade*, says he got into special effects purely by accident. A dozen years ago, about the time the first *Star Wars* movie came out, McAlister was in film school with the intention of becoming a Director of Photography at some point in the future. At that time, he was working on a film project at school that had a very small amount of special effects in it. Then he got a call from a friend who was working at Filmmation studios and who also knew of the film he was working on, asking him if he'd come down for an interview. He did and ended up working on a Saturday morning show called *Jason of Star Command* for two seasons.

McAlister's next move was to ILM for what was to be a months work as a camera assistant on the Tauntaun sequence in *The Empire Strikes Back*. That month turned into two-and-a-half months and eventually into an invitation to continue working at ILM. Since that time, McAlister has worked on such films as *Dragonlayer*, *E. T.* — *The Extraterrestrial*, *Return of the Jedi*, *Starman*, *Willow*, and *Indiana Jones and the Temple of Doom* for which he won an Oscar.

The Lucasfilm Fan Club met with McAlister in London during the filming of *Indiana Jones and the Last Crusade* and briefly discussed his work on the film.

Mike, how complex are the effects on *Indiana Jones and the Last Crusade* compared to the other Indy films?

Well, I think in terms of the complexity and numbers of effects, this third film doesn't have nearly as many as the first two *Indiana Jones* movies. The effects in this movie are very realistic in comparison to *Raiders of the Lost Ark* with the opening of the Ark and the supernatural type things. The effects, for the most part, in this third *Indiana Jones*, are things that couldn't be accomplished in reality but are supposed to look like we accomplished them in reality. There's no real death-defying feats such as the mine car chase in *Indiana Jones and the Temple of Doom*. That's something that everyone will recognize as an effect simply because there's no way in the world you could really do that. In terms of that sequence, the closest thing we have in this movie is a dogfight sequence. But even that is very brief when it comes to the tradition of effects in the *Indiana Jones* movies. I think it's going to turn out to be a real nice sequence. There's a sequence near the end of the movie where Indiana Jones comes to this chasm that is actually crossed by a bridge that is invisible to his eye, initially, because of an optical illusion.

So it's not actually invisible? He just can't see it, right?

Exactly. It's visible from certain points of view and it is invisible in that it blends into the background from other points of view. We're using visual effects, probably some sort of matte painting or miniature or maybe a combination of both in order to achieve this bridge that's invisible at the beginning of the scene and after awhile it becomes visible because the camera is shifted to a different angle. That's something that may or may not have been able to be accomplished on a stage using real plaster sets. But the length of time and the amount of preparation it would have taken to accomplish that for real would have been phenomenally expensive. Also, you don't have the same sort of control on a set when you've got a hundred and fifty people standing around trying to do their jobs as you do in special effects when you have, maybe, five people. The other advantage is

when they cut the sequence, you find out exactly what pieces they need. So rather than shooting a whole bunch of stuff, you shoot just the pieces they need. It ends up being more economical for that reason as well.

Can you take me through a scene that requires special effects? Do you sit down with Spielberg and look at storyboards and say, "Okay, we have a dog fight scene here with two bi-planes and we need this and this and this." Take me through the steps.

Usually, on a Spielberg movie, you don't have the luxury of really sitting down with him for very long because he's very busy and doesn't like pre-production. So usually what happens is he has done some pre-production work with his own art directors and production designers down in Los Angeles or over here in England and story boards are drawn up. All that artwork has been done before I, as a supervisor, ever really get involved with the project. They are then sent to me and I look them over and whatever questions I have I ask Steven. On this movie, I went down to Los Angeles and had a meeting of about an hour with Steven to discuss the questions I had before shooting. That was the only hour I had with Steven Spielberg before I saw him on the set here in London. So it wasn't extensive pre-production from an effects picture's point of view. But adequate because he'd done an awful lot of work with people before hand in terms of designing the aerial chase sequence. It also turns out that as Steven begins to shoot a film he'll come up with additional ideas and fortunately, in this case, I've been over here since the beginning of shooting, so if he had a brainstorm he could call me over from wherever I was and we could talk about it right away.

Some things obviously change from the first idea stage to the final product. Can you give me an example of such an occurrence on this film?

A good example of how things change between the design and the initial conversations is that the actual structure that suspends the bi-planes below the zeppelin had never been designed before they did the storyboards. So the storyboard artist just tried to figure out what it would look like and drew the storyboards accordingly. Once the art director and his crew got hold of it and actually did a design it became apparent to Steven and I that the way it was storyboarded didn't work anymore because of the physical constraints of the set. So you plan it out and you go through all the work getting ready to do it as storyboarded, and because you've gone through all that work, you're now very flexible because you know the sequence, you know what the requirements are and you can be more flexible and depart from there and make changes without making big mistakes.

Are there any other sequences you'd like to tell us about?

There's a sequence right after the aerial chase, after Indy crash lands his airplane, in which he continues to get chased by the messerschmitt pilot in the air. It's sort of an air to ground chase and Indy — I won't say steals a car because Indy doesn't steal anything — but he borrows a car and heads off down the road. The messerschmitt is chasing him up and



The special effects crew photographs a Nazi warplane without wings as it passes into a tunnel.

down canyons and around mountains and Indy ducks into a tunnel. The messerschmitt, because he's following too closely behind, doesn't see the tunnel and crashes right into it. The wings break off the airplane and the fuselage continues to shoot down through this tunnel. So you end up having Indy and Henry in this car and the messerschmitt on fire without wings following behind him through this tunnel. There's a nice little short sequence of the messerschmitt overtaking the car and then going out the other end of the tunnel and exploding. There's a great deal of challenge in that.

Once you've finished your work here in England during principle photography, what's your next step?

The first job I've got to do is meet with all my people at ILM so that they know what's happening on the film, because with the limited information I had back in April, it was really difficult to give them an idea of what's coming up on this film. It's nothing out of the ordinary. You usually don't have much information at the beginning anyway. But now that everything has pretty much been photographed and committed to, I have to go back to ILM and have some meetings and tell everybody what's going on. Then we start building models.

Mike, thank you for taking time out to discuss the special effects of the new *Indiana Jones* film. We'll look forward to seeing it.

Thank you.

The Nazi plane as it passes through the tunnel. Effects will later be added to create a flaming fireball.



INDIANA JONES AND THE JUNIOR NOVELIZATION

By John S. Davis

Lester Schulman has been associated with the *Indiana Jones* trilogy since its inception. He has written the *Raiders of the Lost Ark* storybook as well as the junior novelizations of *Indiana Jones and the Temple of Doom* and *Indiana Jones and the Last Crusade*. As a writer, he has worked primarily on the type of books that the publishing industry refers to as juvenile novels, from *Hardy Boys Adventures* to storybook versions of *Blade Runner* and *The Bride*. In fact, given a choice between writing a junior novel or a regular one, Schulman much prefers the juvenile category.

"I like juvenile adaptations better, because I like speed in narration, shifting points of view, very sharp cuts and quick action. Adventure writers have a lot to learn from movie writers, and the movies have influenced writing a great deal. I also think that television commercials and their condensation of action in a short space of time makes an audience much more receptive to fast cuts and fast chapters than previous eras. The juvenile version is shorter. The language, I suppose, is simpler, though I don't strive for super

simple language. I just keep the sentences short and the action moving without making it seem stupid or talking down to anybody."

Compared to a regular movie novelization, the junior novel has many more restrictions, and in the case of *Indiana Jones and the Last Crusade*, the tremendous amount of action was the most difficult element for Schulman to work with.

"There was a lot of very complicated action and I had to figure out how to boil it down. Then I had to decide what the essence of the story was. There was a love interest in the script and I had to decide how responsive kids would really be to that. I ended up limiting it.

"I love the period of the story. I like European history and the period of the 1930's and Nazism. It was amusing that the original version of the script had the action taking place in Turkey and I had traveled in Turkey quite a bit and some of the details weren't historically accurate. The Turkish government objected. So they shifted the scene to a part of Turkey that is now a province of the country, but back in the First World War it was made a protectorate so it wasn't a part of Turkey until 1938 when they voted to join Turkey."

If you've always wondered what led Indiana Jones to archaeology, how he came by his hat or where he learned to use a bull whip, you'll be able to find out in Schulman's junior novelization of *Indiana Jones and the Last Crusade*. In addition to being a fantastic adventure, this third installment of the *Indiana Jones* saga is also a great story of the relationship between a father and his son. For Schulman, this element is what makes the story so interesting.

"The most interesting thing was the father/son relationship, which I thought had meaning for kids. Indy is a man of contradictions. He's a man of both thought and action, a tough side and a soft side, intellect and adventure. He doesn't like books. He likes the real world, and he is very much in love with history. He's a discoverer, an explorer of the past.

"On the other hand, his father is a bookish man and that's part of the reason a conflict developed between him and his father. Indy chose a totally different approach toward history than his father did.

"The strong rivalry and seeming hostility between father and son," he concludes, "was finally resolved in mutual respect, which I thought was nice." ■

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May 12-15 — Miami-Bahamas-Miami, S.S. Emerald Seas. SEATREK '89 with guests Gene Roddenberry, Majel Barrett, Michael Dorn, Mark Lenard, Robin Curtis, Jonathan Frakes, Nichelle Nichols, Jimmy Doohan, Marina Sirtis, George Takei, Grace Lee Whitney, Wil Wheaton, Richard Arnold and Guy Vandaman. For more info write: Sea Trek '89, c/o Exclusively Cruises, 14107 S. Dixie Hwy, Miami, FL 33176.

May 20-21 — Portland, WA. Holiday Inn Airport. Creation Convention with guests Jimmy Doohan and Richard Arnold. For more info call creation at: (516) SHOWMAN.

May 20-21 — Oklahoma City, OK. Central Plaza Hotel. Creation Convention with guests to be announced. For more info call Creation at: (516) SHOWMAN.

May 26-28 — Vancouver, BC. University of British Columbia. For more info write: V-CON 17, PO Box 48478, Bentall Center, Vancouver, BC, V7X 1A2 CAN-ADA.

May 27-28 — Springfield, IL. Holiday Inn. Creation Convention with guest Nichelle Nichols. For more info call Creation at: (516) SHOWMAN.

June 3-4 — Tacoma, WA. Sheraton Tacoma Hotel. Creation Convention with guests Mark Lenard and Marina Sirtis. For more info call Creation at: (516) SHOWMAN.

Meet the staff of The Lucasfilm Fan Club at this event:

June 3-4 — Los Angeles, CA. Airport Hilton and Towers. Creation Conventions Salute To STAR TREK with

tentative guests William Shatner, Gene Roddenberry, Jonathan Frakes, Jimmy Doohan, Nichelle Nichols, George Takei, Majel Barrett, Mark Lenard, Susan Sackett and Marina Sirtis. For more info call Creation at: (516) SHOWMAN.

June 10-11 — Dearborn, MI. Dearborn Civic Center. Creation Convention with guest Leonard Nimoy. For more info call Creation at: (516) SHOWMAN.

June 10-11 — Indianapolis, IN. Adams Mark Hotel. Creation Convention with guest Nichelle Nichols. For more info call Creation at: (516) SHOWMAN.

June 10-11 — Boston, MA. Quality Inn. Creation Convention with two STAR TREK guests. For more info call Creation at: (516) SHOWMAN.

June 16-18 — Atlanta, GA. Radisson Inn. DIXIE TREK '89 with guests to be announced. For more info call Owen Ogilvie at: (404) 381-7272.

June 24-25 — Manhattan, NY. Penta Hotel. Creation Convention with guests to be announced. For more info call Creation at: (516) SHOWMAN.

June 30-July 2 — Edmonton, AB. University of Alberta. CONTEXT '89. For more info write: CONTEXT '89, 10523 100 Ave., Edmonton, AB, T5J 0A6 CANADA.

June 30-July 2 — St. Paul, MN. St. Paul Radisson Hotel. Polaris Con with guests John Levene, George Takei, Sylvester McCoy, and more. For more info send an SASE to Time, Space & Fantasy, Inc., PO Box 23619, Richfield, MN 55423.

July 1-2 — Orlando, FL. Holiday Inn International

Drive. TREKON '89 with guest Jimmy Doohan. For more info call TREKON '89 at: (305) 940-9539 (Noon-6:00pm, EST)

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July 7-9 — Cockeysville, MD. Hunt Valley Marriott. SHORE LEAVE XI. For more info write: STAR TREK Association of Towson, Inc. PO Box 6809, Towson, MD 21285-6809.

July 8-9 — Hartford, CT. Howard Johnson. Creation Convention with guest George Takei. For more info call Creation at: (516) SHOWMAN.

July 14-16 — Dallas, TX. Sheraton Park Central. Dallas Fantasy Fair. For more info call Bulldog Productions at: (214) 349-3367.

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July 31-Aug 1 — USSR. "The Mosquito Spot" (The summer camp of SF aficionados) — for more info write to: Andrei Tsemenko, UI. Borzenko 25-45, 334514, Kerc, USSR.

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